

Archibald Clavering Gunter has written a new piece, which he calls a fantastic operatio extravaganza, for Henry E. Dixey, and both author and actor are of the opinion that it will be a big success. "Mr. Dobbs of Chicago" is the title, and no expense has been spared in giving it a magnificent production. The scenery and costumes are said to be somewhat remarkable in their way. In "Mr. Dobbs of Chidiscloses the doings of the people in the them as Romans of the first century, while the last restores a mundane order of things. The first scene is in the ruins of Pompeii. Dobbs of Chicago, a millionaire (Mr. Dixey), bas come there to meet Lady Cornelia Poverty-Towers (Miss Yolande Wallace). and to whom Dobbs is to be married at once, for the exchequer of the Poverty-Towers family needs replenishing. Dobbs is worth \$3,000,000, but he once loved Polly Middles (Lenore Snyder), a soubrette, and she and her mother (Fannie Edwards) appear at Pompeii in search of him, while Lady Cornelia finds that her old lover, the Hon. Cecil Howard (Harold C. Blake), has returned. and is from India, and also is in Pomperl. Here Max von Septenbach (Fred Lenox), a German Savoy. who has discovered an elixir with the power of transforming people back one thousand years or so, learns of the compli-cations, and gives Lady Cornelia a cigarette steeped in the elixir, which she gives to Dobbs. As the Chicagoan falls prostrate the transformation takes place. The ruins of Pompeil rear themselves in the twinkling of an eye, through a marvelously in-genious mechanism, into the imposing structures they were before the eruption of Vesuvius. Dobbs, in his narcotic dream, wildly calls for cocktails. Two Roman policemen appear and put him in the vincu-lorum, the Roman jug. Then all the other characters appear in Roman costume, and work out their destiny in Romanesque



fashion. Dobbs, who had made all his money as an army contractor, immediately goes to work and begins to amass a fortune of gold and silver talents, but he wants to get rich too fast, and works a job on the Emperor that causes his legions to be defeated because their spear-heads, being made of Dobbs's pot-metal, will not stand service. Dobbs is again arrested, and this time is only saved from being publicly executed in the forum by the timely appearance of the German Professor, who gives him another dose that translates, him away from all his ancient troubles, and brings the whole party back to the present time. The scenery is said to be the best that Henry Hoyt has yet produced, while the costumes are gorgeous and the company very large, including a chorus of sixty people and thirty dancing girls.

Mr. Dixey will present "Mr. Dobbs, of Chicago," at the Grand, to-morrow, and Tuesday, and Wednesday evenings. He played to a very large business with it in Chicago, last week, and the papers there say that, besides giving him good oppor-tunities, it is a most beautiful stage pro-duction, with pretty music and dancing, and striking ensemble effects.

Stuart Robson's Engagement.

Commencing next Thursday evening. Dec. 8, Stuart Robson and his excellent supporting company will be the attraction at the Grand Opera-house. On Thursday seen in Oliver Goldsmith's immortal comedy, "She Stoops to Conquer," the revival of which last season was accompanied with so much pleasure to the public, and so much fame and pecuniary profit to Mr. Robson and his fellow-players. His position here in the public esteem is foremost. He is an indispensable dramatic quantity to the stage record of the city. Without him a season would be shorn of much of its



substantial merit. Real love of true art actuates him in all his dramatic ventures. Whether it is as one of the Dromies in "The Comedy of Errors," or as Bertie in "The Henrietta," or as Tony Lumpkin in "She Stoops to Conquer," his position as a comedian of rare humor and an actor of artistic worth is unassailable. He is easily to classic comedy what Booth is to sublime tragedy. His determined purpose is to old the drama of our day above and away from the fungi that seem inseparable from the footlights. In this way he has grown on our attention, and his name has been

grafted upon our admiration. As for the play, every body knows it. Of all the old English plays, this is probably the most perfect specimen of what real comedy should be. We never tire of it. At the very first sentence the stream of humor begins to flow. Mrs. Hardcastle's expostulations against being kept in the country, and her husband's grambling de-fense; the ale-house and the contrast to the genteel travelers, misdirected; the drilling of the servants by Hardcastle; the matchless scene between young Marlowe, his friend and the supposed landlord; the interrupted story of the Duke of Marlborough, unrivaled in any comedy; the scene be-tween the shy Marlowe and Miss Hardeastle, and then the exquisite episode of young Marlowe and the supposed bar-maid.

speaking stage. "She Stoops to Conquer" is one of the open books of the scholar and a favorite of the student. At the Saturday matinee, also at the Saturday evening performance, Bronson Howard's comedy success, "The Henrietta," will be played. "The Henrietta" has been

so thoroughly commented upon that it requires little mention to familiarize it to our theater-goers. It deals with the humorous side of a speculator's life, and is a satire on American fade and foibles, and the speculation of Wall street. While yet dealing with comedy speculations ing with comedy, some of its scenes are thrilling and even tragic. The fun of the play begins with the very rise of the cur-tain, where the speculations of the elder Van Alstyne furnish abundant material for laughter; from thence through the ludicrous love scene of the light-brained Bertie to the end of the comedy. By Mr. Robson's long delineation of the character of the lamb, whom every one fleeces, he appears to have become a part of it. His very entrance, no matter how serious may have been the previous scenes, is the commencement of hilarity, which only ends with his

James O'Neill in "Fontenelle." James O'Neill, who is familiar to Indianapolis theater-goers as the hero of "Monte Cristo," will appear at the Grand Opera-house to-morrow, Tuesday and Wednesday, with a matinee Wednesday, cago" numerous people are transferred in his latest hit, "Fontenelle." The new from their proper sphere. The first act play deals with historical characters, but in it dramatic power is never sacrificed for nineteenth century; the second reveals | the sake of adhering strictly to historical accuracy. The plot is laid during the reign of Louis XV, and deals with the adventures of a young nobleman, "Fontenelle," to



whom is intrusted a dangerous and delicate mission. The curtain rises on an old inn on the coast of Breton, and succeeding scenes show the grounds of the Hotel de Fontenelle, with the palace of Versailles glimmering in the moonlit distance. Again the scene changes to Pompadour's apart-ments in the palace, where that luxurious woman and her associates are discovered in the midst of magnificent white and gold furniture, costly rugs and silver orna-mentation. Another phase of life is seen in the fourth act, when Boscard, a noted bandit, plans to kill a young girl in a three-story house constructed on the stage. Fontenelle appears, mounts the roof to gain admission and release the girl, escapes on a raft to which Boscard jumps from a window. A duel ensues, resulting in Boscard's death, and an almost instantaneous change takes the audience to the brilliantly lighted ball-room at the Royal Palace of Versailles, into which Fontenelle bursts, fresh from his

Life and continuous interest, it is said, marks the whole course of the play. There is nothing gloomy or foreboding, and the enthusiasm with which it has been received in other cities would indicate a warm reception here. Mr. O'Neill's acting has a charm which never has waned. His fine personal appearance and splendid voice, flashing eyes and graceful carriage make him pre-eminent in romantic productions. The costumes of "Fontenelle" are said to be the most elaborate ever worn on the stage, Pompadour's dresses and diamonds particularly so. The scenery used is all new.

The Wilbur Singers at the Park, What the patrons of the Park Theater might consider "a society event" will be the engagement of the Wilbur Opera Company there this week, for it is undoubtedly the most popular organization that plays at this house. People go to the Park to see the Wilbur company who are never seen there at any other time, and the regular patrons of the place secure their seats long in advance for the engagement. That has been the experience this time, for the sale is already large. For several years the bright particular star of the Wilbur company has been Miss Susie Kirwin. Recently she has taken a long and much needed rest, and only returned to her work last week in Louisville. Miss Kirwin is not only the prima donna of the company. and Friday evenings Mr. Robson will be | but part owner of it as well, and she has much to do in drilling the chorns, getting up the costumes, etc. It apparently does not tax her powers particularly to sing twice a day. The company this season is playing only long engagements, none less than a week, in large cities. It played six weeks continuously in Cincinnati, and last night concluded a two weeks' engagement in Louisville. Besides Miss Kirwin the principals are Miss Hattie Richardson, Miss Belle Hamilton, Miss Maggie Bolton, W. H. Kohnle, the comedian, of this city, H. W. Tre Denick, comedian; James E. Conly, tenor; E. A. Clark, J. C. Harvey, Emmett

Drew and others. The repertoire for the engagement here this week includes the following operas: To-morrow, matinee and evening, "The Grand Duchess;" Tuesday, "Black Hussar;"
Wednesday, "Boccaccio;" Thursday, "Nell
Gwynne;" Friday, "Dorothy;" Saturday
matinee, "Nell Gwynne;" Saturday night, "Two Vagabonds" ("Erminie.")

The Wilburcompany is such an expensive organization that a slight advance in prices at the Park will be charged this week, as has always been done during the engagement of this company. The gallery prices will remain unchanged, but for all other parts of the house there will be an increase of 10 cents both matinee and even-

The Coming of "Jupiter."

One of the pleasant events of the season in a comic opera way will be the appearance of Digby Bell and his troupe of songsters at the Grand the latter part of next week. Although Mr. Bell has for years been a favorite in this city, and has appeared in a round of comic opera creations from Sir Joseph Porter to Muley Hassan, this will be his initial bow as a star at the head of his own organization. "Jupiter," the opera that will serve to introduce him, is by Harry B. Smith and Julian Edwards. It is in two acts and tells the story of the Olympic god who comes to earth in search of diversion, falls in love with a Roman maiden, the sweetheart of Spurius Cassius, a cobbler, and transforms himself into the guise of the said cobbler to win the fair one's favor. Meanwhile the cobbler is taken to Olympus and rules things there, while great Jupiter languishes in jail on earth to answer for crimes committed by the man he has impersonated. In the dual role of the King and the Cobbler Mr. Bell has, perhaps, scored his greatest success. The topical songs, "I'll Make a Law to Stop It," and "Twas a Very Old Gag," are necessary to the unraveling of the plot, and are not dragged in pell-mell as is often the case. Mr. Bell is accompanied by an organization numbering sixty-five people. Among the principals Laura Joyce-Bell and Louise dontague are the most prominent. Others are Helva and Mand Hollins, Josephine Knapp, J. Aldrich Lebbey and John G. Bel-"Jupiter" is given a very elaborate

stag setting. The Emerson Concert. The Walter Emerson Concert Company, of Boston, will give the first of a series of entertainments at Plymouth Church tomerrow evening. This company of artists comes with high commendation and testi-

sons are not philosophers. Walter is a musician, but like the other Emersons he excels in his line, and his music on the cornet is remarkable for its richness and melody. Miss Harrita Cheney is a young saprano, but has already made a marked success on the concert stage; her voice is pure, clear and strong, reaching a high note without strain. Miss Florence Cook is a violinist of note and excels in high-class music. Mr. Edwin Shornet, the planist, is a member of this company. His manipulation of the keys has been compared with Rubensten. Miss Edith Louise Smith, the reader and dramatic reciter, assists this company in giving one of the most enjoyable entertainments. Seats on sale at Baldwin's music

Empire Theater.

Sam DeVere and his company of specialty stars begin a week's engagement to-morrow matinee at the Empire Theater. They have been meeting with success all season. They bave such attractions as "Sie Hassan Ben Ali's Royal Moorish Troupe of Ben Zong Zong Arabs," whese acrobatic feats are remarkable; Leonard and Moran, as the "Irish Dukes;" Rowe and Brennan, in their new act called the "Dwarfs:" the Highleys, in a musical sketch called "Just Sneaked In;" the Wood Travelli Trio, in an original sketch entitled "Billy Buttons;" C. W. Littiefield, the polyphist in imitations: the sisters Coulson, European songand-dance artists; Harry La Rose, the equilibrist; the Columbia Four, McBride, Walton, Moran and Leonard, in an amusing sketch called "Fun at the Club," during which there will be a contest of three which there will be a contest of three rounds. Then there is the original "Whistling Coon," Sam DeVere, banjo comedian, introducing new and original songs. An Indianapolis Actress.

One of the members of James O'Neill's company, which will produce "Fontenelle" here the first half of this week, is Miss Kate Fletcher, who has long made this city her home. Miss Fletcher is proud of Indianapolis, and this city can well afford to be proud of this careful, conscientions and talented lady, who has supported all the prominent stars of recent years, including Edwin Adams, Edwin Booth, Charles Fechter, Lawrence Barrett, Barry Sallivan, Florence, Sothern, Jaunanschek, Margaret Mather and others. Her theatricalcareer may be said to have begun in this city. It was as a young girl, scarcely more than a child, that she became a member of the stock company at the Met itan Theater, in the days of W. H. Riley and W. H. Leake. Her summer vacations are always spent at her quiet home in this city, where she is known to a small circle of appreciative friends, who admire her as a woman as well as an actress. Miss Fletcher has been connected with Mr. O'Neill's company for nearly six years.

Gossip of the Stage. It is said that Lotta's retirement is per-Irene Verona has replaced Louise Beaudet

in "Puritana." Henry C. DeMille is writing a Southern comedy drama. Frank Daniels uas a new piece, called

"Blood Will Tell." Digby Bell, in "Jupiter," comes to the Grand the first part of next week. Sara Bernhardt is writing a play-her first attempt at writing for the stage. Janles O'Neill's new play, "Fontenelle," is a story of adventure, said to be clearly

told and magnificently staged. The Boston Globe states that Mrs. Deacon seems to have all the ordinary modernsociety-woman qualifications for going on the stage.

Ignacio Martinetti has taken the place of Charles Reed in "Hoss and Hoss," which opened to large business in Boston "St. Augustine," a society drama, by Fanny Aymar Matthews, will probably be

made known in January by Manager Augustus Pitou. Litt and Davis's latest venture-"In Old Kentucky'-will likely inaugurate its tour early in September at the Bowdoin-square

Theater, Boston. W. H. Kohnle, an Indianapolis young man, is now the principal comedian of the Wilbur Opera Company, which plays at the Park this week.

Mr. John D. Gilbert, the comedian, did not appear in "Aunt Bridget's Baby" last week. The story was that he could not memorize his lines and broke down at a re-

Reginald de Koven, the composer of "Robin Hood" and "The Fencing Master," has been engaged to take charge of a new department of music and the drama in Harper's Weekly. In "Mr. Dobbs of Chicago" Henry E. Dixey is said to have better opportunities

to display his well-known eleverness than in "Adonis." It is beautifully staged, and there are sixty people in the company. Sam T. Jack's Creole Company, Charles L. Davis, in "Alvin Joslin," "New Mex-ico," Jack McAuliffe Specialty Company and Denman Thompson's "Two Sisters" will be seen at the new Empire at an early

"The Fencing Master" is the most pronounced popular success that the New York Casino has had since "Erminie," and

the receipts of Thanksgiving week were the largest ever taken in the history of the The scenery of "Mr. Dobbs of Chicago"

is said to be magnificent, particularly the change in the last act, which is the most realistic seen for a long time and shows the eruption of Mount Vesuvius, which overwhelmed the ancient city of Pomperi. The fan Mrs. Stuart Robson uses in the

second act of "The Henrietta is made of mother of-pearl, gold and ostrich feathers and cost in the neighborhood of \$750. Mrs. Robson has a fan fad, possessing some three hundred in all, some of which are perhaps among the most unique ever devised. Mr. Irving, while rehearsing Lear, made

him about sixty years old. Just before the first public performance he changed his mind, and made up for the character as a tottering senile of eighty years, with monthing, feeble utterance. He has now reverted to his first conception of the

Joseph Holland is rapidly ranking with John Drew as a leading man. He is now prominently before the amusement public. thoroughly established, and his popularity increases constantly. Mr. Holland wears his honors with becoming modesty. Mr. Holland will celebrate his thirty-first birthday next month.

Mr. Stuart Robson has brought many realistic effects to bear in his reviva! of "She Stoops to Conquer." The juicy pig taken from the oven, the old long pipes. the steaming punch, the figure of mail, the huge tankards, the falling of autumn leaves, the changing color from night to approaching day, and the whistling of the forest birds are among some of the noticeable features.

Stuart Robson, in a letter to Selena Fetter, the leading lady of Manager A. F. Hartz's "Friends" company, writes as follows regarding her marriage to Edwin Royle, the author of the play: "I would be more than pleased to meet the man who won you, if only to see it you have really selected a man as handsome as I am. We are scarce, I know, but I truly hope you

have caught one of us." E. H. Sothern, who will soon play an engagement at the Grand Opera-house, is a remarkably finished and conscientions young actor. In "The Highest Bilder" he presented the type of a diffident young fellow; in "Lord Chumley" a stuttering sprig of nobility; in "The Maister of Woodbarrow," the high-minded rustic: in "The Dancing Girl." the man of fashion, and finally, in his recent success, "Captain Lettablair," the roving Irishman, ready for love or for fight, and welcoming either.

Helen Barry's new play, "The Duchess," by Paul M. Potter, will be produced at the National, Washington, Dec. 19. Miss Barry will be managed by A. M. Palmer, who has engaged to support her J. B. Polk, John R. Kellerd. A. H. Stuart, Thomas Whiffen, John Buckstone, Jennie Weathersby, Elizabeth Garth, Adele Measor and others. Richard Marston is painting three sets o scenery, representing the Grand canal, Venice, the Maritime Alps and the conservatory of a villa in Nice. Miss Barry's part is that of a vivacious noblewoman

given to match-making. Few people who have observed the acting of the gentleman who plays the clerk, in 'The Henrietta," knows more about him than that he plays the part exceedingly well. He, however, holds a curious position. He is understudy for Mr. Robson and can imitate his peculiarities with gracious in thought and unequaled in wit monials from the press of the large cities of son's friends went to see Mr. Robson act are unrivated in the art of the English | this country and Europe. All the Emer- and were surprised at his having become

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smaller and stonter very suddenly. The next night some of them went again and were equally astonished at his having resumed his former dimensions in such a re-markably short time. The change was ow-ing to the fact that the old clerk had taken Mr. Robson's part the evening before.

OFFERINGS OF THE POETS. Still, Pil Be Near.

[Adapted from the German.] Still, I'll be near thee, love, though time and tide Sweep on between us as the years roll by: Though stretch between us leagues of land and

Yet shall my spirit ever dwell with thee. Yea, as the restless clouds traverse the eky, So knows my soul no rest but by thy side. Still, I'll be near thee, love! When thou dost hear The gentle zephyre whisp'ring in the trees,

Know that my heart hath breathed for thee a To angels pure to guard thee everywhere; Know that my thoughts are wafted in the breeze And that in spirit I am ever near.

Yea, I'll be near thee, love! When twilight's Enfold the sombre world, in silent bliss

Of love's true power, my heart on thine shall

If, then, the evening wind thy cheek caress, Know that I send to thee a fervent kiss To cheer thy lonely heart when daylight fades. Still, I'll be near, mine own; and wells the tear Int thy tender eyes at thought of me, Then know, dear heart, that thou art not alone, But that my yearning soul e'er seeks its own-Know that my love halts not for land or sea, And smile again, dear heart, for I'll be near. ISLINGTON, Mass. -Emile Pickhardt.

The Drinker's Bliss, My glass I fill to the brim with wine And hold it aloft to the sun, Within it thy eyes, so bright I define They lure me, and becken me on, And as I am offered such rapturous bliss For happiness find I the measure, My glass I bring to the lips for a kiss, Drink drop by drop at my leisure. When drained is the glass and vanished the wine. Thy image I look for in vain; Thy beautiful eyes again to define I fill it again, and again.

-Otto Stechhan. Little Cousin Jasper. Little Cousin Jasper he Don't live in this town, like me; He lives 'way to Rensselner, An' ist comes to visit here.

He says 'at our court-house square Am't nigh as big as theirn is there. He says their town 's big as four Er five towns like this, an' more. He says of his folks moved here

He'd cry to leave Rensselaer: 'Cause they's prairies there, an' lakes. An' wil'-ducks, an' rattlesnakes. Yes; an' little Jasper's pa Shoots most things you ever saw.

Little Cousin Jasper went An' camped out wanst in a tent Wiv his pa, an' helt his gun While he kilt a turrapun.

Wunst he shot a deer, one day,

'At swummed off, an' got away.

An' when his ma heered o' that, An' more things his pa's been at, She says, "Yes; an' he'll git shot 'Fore he's man-grown, like as not." An' they's mussrats there, an' minks, An' di-dippers, an' chewinks-

Yes; an' cal'mus-root you chew

All up, an' 't won't pizen you. An'. in town, 's a flag-pole there-Highest one 'at 's any where In this world-wite in the street Where the big mass-meetin's meet.

Yes; an' Jasper he says they Got a brass-band there, an' play On it, an' march up an' down, An' all over round the town. Wisht our town ain't like it is; Wisht it's ist as big as his; Wisht 'at his folks they'd move here. An' we'd move to Rensselae

-James Whiteomb R ley, in the Century. Little Brother, Little brother did not wake When the sun shone out to-day; Did not answer when I called, Asking him to come and play.

"Nay," they said in grave surprise, "Brother is an angel now; He has gone to Paradise." Then I saughed in my delight, Tossing top and ball aside;
But they wept with faces hid,
And I wondered why they cried,

-II. B Hudsop, in Wide Awake.

So I brought him all his toys.

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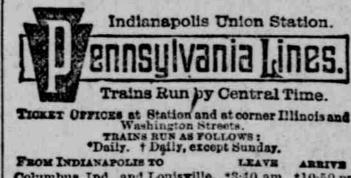
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MAGNIFICENT COSTUMES.

Three Nights and Saturday Matinee, beginning

THURSDAY, DEC. 8.

Under the direction of Wm. R. Hayden.

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MR. ROBSON as TONY LUMPKIN

ACT I—Inn of the Three Jolly Pigeons.

The Young Squire

ACT II—Hardcastle's House at Hampstead.

A Fine Old English Gentleman.

ACT III—The same. ACT IV—Near Crackshull Common.

The Box, the Bog and a Pair of Lovers

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Bronson Howard's Success of

the Century,

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A Giant and a Lamb. ACT II—The Drawing Boom.

A Packet of Letters. Henrietta.

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